ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1978

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

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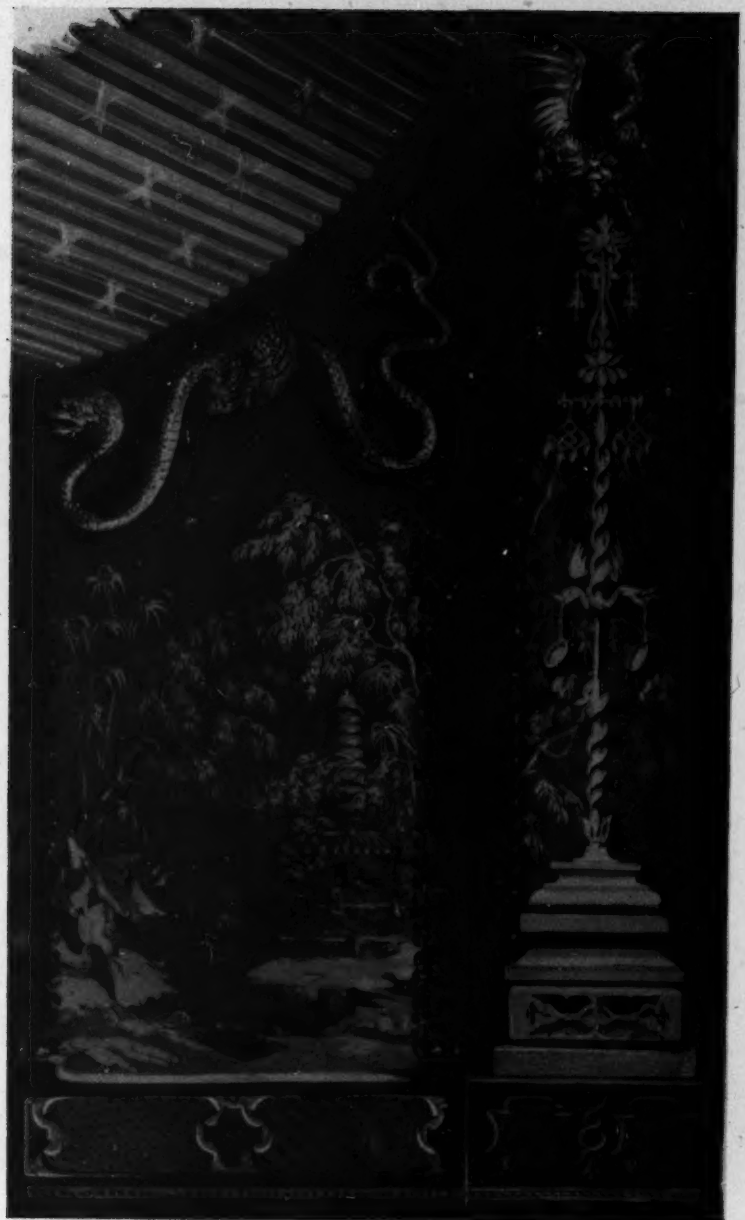
Location of original: Courtauld Institute of Art, 20 Portman Square, London.

Technical data:

Producing laboratory: Chadwyck-Healey Ltd.

Z5620.N.Y.



THE PRINCE REGENT'S STYLE

Decorative Arts in England, 1800-1830

THE COOPER UNION MUSEUM
FOR THE ARTS OF DECORATION

ACKNOWLEDGMENT

In assembling material for the exhibition, the Museum has received most helpful suggestions and information from the following, to whom are given most grateful thanks:

ANTHONY DALE

GEORGE E. DIX, JR.

CARL FEDERER

MISS JOSEPHINE HOWELL

MRS. DAISY R. IRVING

ALEXANDER LEWIS

JOSEPH LOMBARDO

WILLIAM MCCARTHY

CLIFFORD MUSGRAVE

WILLIAM B. RIORDAN

DOUGLAS ROBERTSON

MEYRIC R. ROGERS

MR. AND MRS. ALEXANDER SCHAFFER

JACK WALLACE

MRS. JOHN HAY WHITNEY

MISS ALICE WINCHESTER

The hanging of the wallpapers Chinese Pond *and* Chinese Dado *in the "Royal Pavilion Alcove" was most generously provided by* Mr. Benjamin Piazza.

(The drawing illustrated on the cover is No. 6 in the Catalogue)

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INTRODUCTION

LIKE MOST PRINCES, George Augustus Frederick was born to acclamation, the salutes of cannon, and the prompt affection of the populace. His heredity was unpromising, and his parents were out of favor. The Hanoverians had ruled Great Britain and Ireland since 1714. It was 1762, and their lumbering provincial mentalities, though spurred to relative animation by Robert Walpole, Pitt and Chatham, were still hardly nimble enough to walk the road of kingship with elasticity and pride. Yet this Prince of Wales, first son of George III and Charlotte, was an anomaly among his kinsmen. It seemed as if, after six generations, the diluted Stuart blood had thickened and warmed again in the veins of a handsome, headstrong, precocious child.

He was educated under the discipline first of the Bishop of Chester, then of the Bishop of Lichfield, with sundry sub-preceptors, governors and tutors. He mastered French, German, Italian, Latin and English (the last a new-fangled accomplishment in the family). At the Bower Lodge, Kew, and Windsor, George and his brothers were drilled and seasoned in husbandry, fencing, drawing, deportment, deployment and campaigning, elocution, and the stifling solemnities of court etiquette. Schedules were rigorous, and living was plain. In the midst of a kingdom whose colonies were greater than any save Spain's, the monarch, "the royal button-maker," at home lived the life of a niggling autocrat. To be sure, the Queen took limning from Gainsborough, and the King was taught architecture by Sir William Chambers. But they were an island within an island, surrounded but not irrigated by the currents that carried Johnson and Sheridan, Chesterfield and Sir Joshua Reynolds, Blake and Gibbon past on the outspread stream. These parents did not nag, nor were they unloving in their arrested way. In the matter of regulating an exception, they were simply benighted – well-meaning, not at all ill-natured, narrow, fond – but benighted. Under their pedantic restraints the Prince learned to be a dissembler, to be devious when his reasonable requests for independence were denied, and to venture clandestine solaces that were unwholesome and ignoble.

The discord had become public knowledge by 1779. A commission in the army, where his fractious spirit might have been tamed and sublimated, was withheld; he was forbidden a share in royal functions official and domestic. With a small retinue, the Prince was established at Buckingham House in 1781, and appeared for the first time at court. Discretion was never one of his talents: antagonism made contemptuous by intelligence, and congenital audacity led him at once into confidences and political alliances as dubious as they were unbecoming. George Croly, the Tory divine, said, "All princes

are made to be plundered; and the youth, generosity and companionship of the Prince marked him out for special plunder." The shameless Duke of Cumberland, his uncle, and the Duc de Chartres abetted the young man's behaviour, which soon became more abandoned than gay, and more vexing than glamorous. Who can censor him, and do so fairly? He was ardent, extroverted and comely, and some day he would be King. He would have power to exercise and patronage to bestow. Had he not responded to the flattery, he would have been inhuman, and human he was to a precarious degree. Further, his antipathy to his father, who inclined toward the Tories, impelled the Prince toward the Whigs, the advocates of popular rights, of parliamentary power over the Crown. Whiggish absentee heirs made London the basis of rowdy operations. The period was not, as with the Restoration, one in which licentiousness was officially condoned. In an age both dissolute and rational, immodest and dainty, the Prince's first open essay in self-indulgence was to throw himself at the feet of Mrs. Robinson, the "Perdita" of Garrick's "A Winter's Tale." She was twenty-two and luscious, and the untidy idyll between the actress and her "Florizel" continued for about two years. Society, as well as his future paramours, should have been forewarned when the Prince jilted her and dishonored his bond of twenty thousand pounds.

He came of age in 1783. Enfranchised and on the Duke of Cumberland's invitation, he made straight for the formerly prohibited seaside village of Brighton, fifty miles from London, where already Dr. Johnson had soothed "ventiferous humors and melancholy distempers" in the salt water and bracing air. The next year, through the offices of his German steward Weltje, the Prince engaged Grove House for a month's stay in July. His health wanted restoration: he was goiterous, fat and crapulent, an unsound combination for a full-blooded man. And he was hopelessly, helplessly in love.

Maria Fitzherbert, twice a widow, rich, comforting and Roman, had met His Royal Highness at the opera, and with a susceptibility wholly operatic in its phrasing the Prince was infatuated forthwith. He wooed her with such hysteria – even feigning suicide – that the beleaguered idol was obliged to flee to Paris and Holland. She returned in 1785, hopeful that the delirium had passed, for well she knew her position would be "unhappy and untenable." The Prince was no less clamorous, and on December 21st they were married by a curate of the Church of England in Mrs. Fitzherbert's drawing-room in Park Lane.

The step was foolhardy and commendable. A morganatic union was out of the question because of the King's opposition and the provisions of the Royal Marriage Act. The Prince was compromising his succession and Mrs. Fitzherbert's honor, for she could never acknowledge the marriage.

But he loved her to distraction and she, with a probity to be shockingly used, loved him. For a time the royal scapegrace was steadied. He was worse than embarrassed, for what with race horses, Carlton House and the cost, in jewels, of his siege, he owed a hundred and sixty thousand pounds. A chaste life at Brighton was unavoidable, for London was no longer compliant, and he could not parade his wife there without prodigious scandal. In October, 1786, Weltje the cook and go-between took a lease on a farmhouse, the property of Thomas Read Kemp, which stood in open ground on the Old Steine. The Duke of Cumberland's house was nearby, and Mrs. Fitzherbert lodged separately, for in all her life she never spent a night under her husband's roof.

If an explanation of the Pavilion can be sought in anything but folly — the desperate, disarming folly of royal insubordination — we must consider also politics and social causes. When the Prince took his seat in the House of Lords in 1783, his first vote had been cast on the side of Charles James Fox against Pitt's India Bill, which was to set up governmental control of the political, military and financial operations of the British possessions in India. The Prince had also supported Fox's Westminster election. His candidate fell, and the India Bill, resisted by the Whigs as an extension of sovereign power, was passed. It was the beginning of Fox's political decline, and he carried the Prince with him into unpopularity. Fox was a perennial bankrupt and a rake, but he had denounced the coercion of the American colonies, he was a stunning orator, an indomitable advocate of liberal causes, vehement of temper and vividly humane. The Whigs were not alone "His Majesty's loyal opposition." They, and Fox especially, were the supporters of enlightenment, of the ideas, not the deeds, of revolution and the integrity of man: It was among the Whigs that Rousseau, Mirabeau and Voltaire were read; it was they who appropriated republican neoclassicism and the "gothick" as expositions of the rationality and emotion which had been crushed by formalism and authority. When in 1787 rumors of the Prince's marriage threatened to prevent parliamentary action on his debts, Fox scotched them in the House of Commons — only to discover that he had been deceived. Money was voted, and the Prince could start his home. The architect was Henry Holland, a friend of Fox and designer for Whig society. Mr. Kemp's farmhouse was transformed into the royal pleasance in five months, and the Prince took possession in July, 1787.

What is known as "Regency" style had already begun. "Regency" is a designation of convenience, not a limitation. It applies, not to the Regency proper, which lasted only nine years (1811-1820), but to the last two decades of the eighteenth century, and of the nineteenth, the first three. Primarily a period of archaeological revival, today it seems scientifically inaccurate, but

its creators were scrupulous for their time, as well as functionalists of an historical kind. The contrast between Georgian and Regency style is more than a difference of motifs and ornamentation: it reveals a change from theory to individually organized practice, the basis of which was "correctness."

"Anglo-classic" architects and designers of the Georgian era were, up to a point, either archaeologists, like the Brothers Adam, or belated Renaissance theorists, like Isaac Ware. They were, in addition, faraway and rather squeamish practitioners of baroque plasticity and the intimate externalism of the rococo. But in the late eighteenth century a contributory ferment enabled architects to employ new styles with a scope, daring and exemption from precedent that was impossible in a less tolerant age. This was individualism: the right of the human being, no matter what his station, gifts or creed, to determine within the limits of society's welfare his own way of life and the conduct that would make it happy. The individual, attended by the architect, determined what was correct. "Correctness" was not the Vitruvian-Palladian idea of faithfulness to abstract canons, but rather the codified fitness of styles to be used at different times and for different purposes. Only thus, when each past style had literary overtones determining its harmony with function and emotion, could the Gothick or Graecian, Egyptian, Turkish, Hindoo and Chinese coalesce into a consonant scheme. The Regency is romantic, in that the associative qualities of a style are paramount. It is eclectic in that styles were copied rather than evolved. And it is academic in that the style chosen was studiously exploited, with devoted attention to authentic detail. Travel, commercial expansion, archaeology and the scientific attitude yielded a repertory of historic styles no architect had used before.

"Taste," from fidelity to the conventional, turned to personal judgment and expression, and the historic, exotic styles were applied self-consciously to the requirements of the client. Looked at in the clean perspective of history, the appropriateness to their function of these styles may seem farfetched. But given the proposition that the client's sensibilities are to be expressed in plastic terms, and that these terms carry with them sentimental and literary references which are confirmed by both sensation and inherent artistic character, Sheraton's remark on the Chinese drawingroom at Carlton House is not inconsistent. ". . . in effect, though it may appear extravagant to the vulgar eye, it is but suitable to the dignity of the proprietor."

For over a year, the Marine Pavilion, "correct and elegant" in the French style, was the Prince's refuge from creditors, intrigue and ceremony. Here he held his court, and Mrs. Fitzherbert, if she was not Princess of Wales, was at least Queen of Brighton. We may assume that the *décor* of the first Pavilion – purchased by Weltje to his personal advantage – was equally French

in character, though it may not have been completely homogeneous. The Prince was fond of anything with lustre: "French blue" vases in ormolu mounts (No. 40), clocks by Vulliamy (No. 140), and Sèvres or Paris porcelain (No. 45) would have decked the mantels and the royal table. There must always have been much gilt, for the Prince was sensuously attracted by it, though not like his grandfather, who counted the coins of the household purse one by one each night. Mythological and Egypto-classical figures (Nos. 137, 138, 139, 145) may well have lent their convivial or stolid support to tapers and lamps. Silver and silver-gilt, at this time both sophisticated and serene (Nos. 101, 103, 105) would have spread their mirrored light (No. 75) behind the drawn damask curtains.

But in November, 1788, the Prince was called precipitately to Windsor. His father had gone insane. Babbling and unappeasable, the King ranged the corridors, and when confronted by his son in the dining room, manhandled him. The King's life was held near an end, and the Prince, with startling executive capacity, took charge of the castle. It soon became apparent that a regency would have to be provided for, and a dreadful order of battle was drawn up between Whigs and Tories, the Queen and the Prince, Pitt and Fox. The Whigs contended that the Prince, by title of birth, should be regent with no restrictions on his power. The Tories submitted resolutions that the Prince might exercise royal powers for the most part, but with strict limitations, at which he fumed and grumbled. Just as the bills had reached the House of Lords, and Ireland was praying the Prince to assume the regency without obstruction, the King recovered and the Prince's chance of ruling was lost for another twenty-two years. He was humiliated and consumed by frustrations. His promissory notes, issued in the abundance of expectation, were falling due. Yet for the next four years he spent as much time as he could at Brighton, carefree and prodigal despite his liabilities, and so far as he could be, happily married.

By 1794 his debts were gigantic: creditors walked out of Carlton House with furniture under their arms, and he was impotent. There was no escape but to acquiesce to the King, and marry: that was the sole condition on which his father would assist. "One damn Frau is as good as another," said the married man, and awaited the choice. She was Caroline of Brunswick, an affectionate, messy, robust ignoramus, "with good bust and impertinent shoulders," who on first meeting so affected her fiancé that all he could do was quaver for a peg of brandy. But they were married, and Lady Jersey, his new Egeria, was installed with consummate insolence as lady-in-waiting. Caroline's minimal charms were no match for Lady Jersey's, and hers were of a transient kind. She dominated and monopolized; she even ridiculed (the Prince weighed two hundred and forty). Caroline's child, the Princess

Charlotte, was born in January, 1796, and on April 30th the Prince wrote her that "Our inclinations are not in our power. . . . Tranquil and comfortable society is, however; . . . let our intercourse, therefore, be restricted to that . . ." Mrs. Fitzherbert was assailed again. Calmed by an apostolic brief, designating her the Prince's true wife in the sight of God and the Church, she gave way. A new century found the Prince estranged from his Princess, delivered from his mistress, and reconciled to his illicit spouse.

It is extraordinary how the shifts and enthusiasms of the Prince's taste changed barometrically with the climate of his circumstances. In the history of the Pavilion, each building stage corresponded to some alleviation of his formidable debts. Each ransom depended upon some concession to command, as in the denial of his marriage to Mrs. Fitzherbert, or his deplorably cynical second marriage to Caroline. And as, relieved and rebellious, he offset interference by another round of alterations, he chose a style that, perhaps, typified defiance and pacified his irritations.

"Suitable to the dignity of the proprietor." In that phrase lies the clue to the Regency, and to "The Prince Regent's Style." For the Whigs, the progressives, the radicals by conviction or expedience to build in the republican mode, as in Holland's Brooks's Club, or the Gothick, as in Strawberry Hill and Fonthill Abbey, or the Chinese, as at Alton Towers, was to carry into effect the dual philosophy of "correctness" and allusion. But for the Prince of Wales mere adherence was not enough. His position enjoined luxury, and his peculiarities were satisfied only by the inimitable. Holland's Marine Pavilion of 1787 was Gallic, when this style embodied radicalism. Beginning in 1802, the interior was redecorated in the Chinese manner by Holland's pupil, P. F. Robinson. The immediate stimulus was a gift of Chinese wallpaper. *Chinoiserie* was no new fashion – the importation of cabinets, porcelains and textiles, to be combined with baroque or rococo mounts, had been going on for more than a hundred years. The wistful enchantment of Ming decoration, which appealed to aristocratic philosophers by its urbanity and frail charm, had just the poetic curiosity to brush with faërie the tempers of ormolu and bronze. Carlton House had a Chinese room in 1790. But the Pavilion was to be rebuilt, internally, from cellar to garret. Crace and Sons supplied the designs. These are no illusory evocations of Far Cathay. They reverberate with color: the effect is barbaric, as if by some perverse metempsychosis Kubla Kahn had bedeviled this desultory sybarite.

The Chinese reconstruction, conceived at the opening of the Napoleonic wars, is possibly another form of resistance to thwarted aspirations. In July, 1803, the Prince petitioned the King to be permitted "to shed the last drop of my blood in support of your majesty's person, crown and dignity." A sceptic might assert that this was as calculated a bit of melodrama as the

bogus suicide. But though the Prince was impetuous, it would be cruel to derogate his love of country. He had written to Viscount Sidmouth, the War Minister, "When . . . the nature of the contest . . . was impressed on my consideration, I should indeed have been devoid of every virtuous sentiment if I felt no reluctance in remaining a passive spectator of armaments which have for their object the very existence of the British Empire." The King rebuffed him with cool words: "Should the implacable enemy so far succeed as to land, you will have an opportunity of showing your zeal at the head of your regiment." He was useless, except for an invasion. So the reconstruction went on, in a fashion so foreign, so antidomestic, so unmilitary and improvident it was as if the Prince were taunting patriotism. Forbidden an active part in the campaigns that made demigods of Nelson and Wellington, he seemed determined to dissociate himself, to be a Mongol khan, albeit safe, warm and replete behind the Channel moat.

If the earlier Crace renderings are compared to those of the third rebuilding, two aspects of the Prince's fickle yet expanding taste can be seen. The interior of the Pavilion from 1802 to 1805 was another *retraite royale* in a different mode. Bamboo papers covered the walls, the furniture, of lacquer and bamboo (Nos. 76, 82, 86), was of Chinese origin. Chinese porcelains, with sensitive floral designs (Nos. 41, 43) rather than assertive single colors, were used, curiosities from China (Nos. 132, 134, 135) loaded the lacquer cabinets and stands. The furniture not Chinese was English in workmanship and design (Nos. 79, 80), "Regency" as we ordinarily know it, but with a certain exotic note. Mrs. Fitzherbert, unknowingly at the ebb of her powers, still contrived to simulate a home-life for her husband, whose affairs were submitted to strict regulation, and over the alien knick-knacks there glowed a feeble conjugality. But the exterior of Holland's villa was now too ingenuous, too deficient in romance. It had to be changed.

From the chartering of the East India Company to the India Bill of 1784, little by little the fascinations of that remote subcontinent had enveloped the English mind. In the United States we are schooled to think of our own origins as Britain's first concern. They were not. The American colonies were a market, true. But the forested wilderness, hacked into farms by dissenters and sectaries, was a paltry dominion beside the ramparts of Golconda and the spices of Bengal. Of what importance was a waste of slatternly savages who wrote with knots, compared with the fountain of Sanskrit poetry and the intellectual texture of Hindu metaphysics? What seduction could the New World offer against Futehpore-Sikri and Agra, Delhi and Kashmir, against jungles and elephants, emeralds and gold? "All princes are made to be plundered"; our Prince began to plunder the most princely of territories.

Symptomatically, the "Indian dream" at Brighton did not set in with the Pavilion. The Prince's stables, long a source of contention with his father, were so large by 1803 they had to be given new quarters. William Porden (1755-1822), a pupil of James Wyatt and Samuel Pepys Cockerell, was commissioned. He chose as his model the *Halle au Blé*, the Paris Corn Market of 1782, giving the building a stupendous central dome. The style was Mogul, and the selection of so irrelevant a fashion furnishes a piquant glimpse of the Prince's mind and associates. The most graphic panorama of Indian scenery and architecture was Thomas and William Daniell's "Views of Oriental Scenery," issued from 1795 to 1808 (No. 36). The Daniells, father and son, had voyaged to India in 1784, the eighteen-year-old boy recording his impressions in aquatints of meticulous accuracy. At Sezincote in Gloucestershire lived Sir Charles Cockerell, whose brother, Samuel Pepys Cockerell, was Surveyor to the East India Company and architect of this mansion, the focus of the Indian movement in England. Thomas Daniell designed the architectural features of the garden, and Humphry Repton, who later created the design of the Pavilion, landscaped the grounds. The Prince had visited Sezincote while it was still in process of construction; here he must have been put in touch with Porden. Can we say that some wayward drollery occurred to the royal racer? Here was a style belonging to nabobs, sultans and rajahs in the country whose exploitation by the government had been the issue of his first political defeat. To house the royal stud in an Indian palace – what a jape! We shall never know. But . . . it may have been. Though the interior of the Pavilion continued Chinese, the Indian style had gripped the Prince's imagination.

In 1805, while Repton was at Sezincote and the stables were yet unfinished, the designer was commanded by the Prince "That I should deliver my opinion concerning what Style of Architecture would be most suitable for the Pavilion," which "was deemed by everybody too small to admit of any improvements. . . ." The custom is to credit Repton with persuading the Prince to an Indian exterior. Knowing his patron's new enthusiasm, surely the recommendation was only opportune. But with praiseworthy solicitude, he weighed the possibilities. "I found in the gardens of the Pavilion a stupendous and magnificent Building, which . . . does credit both to the genius of the Artist, and the good taste of his Royal Employer. Although the outline of the Dome resembles rather a Turkish Mosque than the Buildings of Hindustan, yet its general character is distinct from either Grecian or Gothic, and must both please and surprise everyone not bigotted to the forms of either." As to the new Pavilion, ". . . neither the Grecian nor the Gothic style could be made to assimilate with what had so much the character of an Eastern building. I considered all the different styles of different coun-

tries, from a conviction of the danger of attempting to invent anything entirely new. The Turkish was objectionable, as being a corruption of the Grecian; the Moorish as a bad model of the Gothic; the Egyptian was too cumbrous for the character of a villa; the Chinese too light and trifling for the outside, however it may be applied to the interior. . . . Thus, if any known style were to be adopted, no alternative remained, but to combine from the Architecture of Hindustan such forms as might be rendered applicable to the purpose." The Prince wrote of the drawings, "I consider the whole of this work as perfect, and will have my part carried into immediate execution; not a tittle shall be altered – even you yourself shall not admit any improvement." Repton's "Designs for the Pavilion at Brighton" (No. 37) were published in 1808. And the Prince was out of money again.

The interval between 1806 and 1811 is relatively vacant. Mrs. Fitzherbert was being undermined by Lady Hertford, wife of the third Marquess of Hertford, whose collections, with those of his son, are now the Wallace Collection at Hertford House. The connection was undoubtedly platonic, though it caused Mrs. Fitzherbert great anguish; now she was championed by the King and Queen, a risky way, as she should have known, to keep her husband's regard. The Napoleonic wars were the main preoccupation of the British ministers and the British people. The Prince was aloof: he had been insulted enough, and the people despised him. Caroline of Brunswick had become the center of scandalous charges; she was investigated, acquitted, and cautioned – a procedure which seemed to the people gratuitously intolerable as long as her husband lived the way he did. In October, 1810, the King again became deranged, and Spencer Perceval, the Prime Minister, was determined that the original restrictions on a regency should be revived. Through the morbid oscillations of the King's illness the Prince was sly and evasive: power he would play for, but cannily and in good time. The King remaining unimproved, the Regency Bill passed in January, 1811, and the forty-eight-year-old Prince, agreeing to some restrictions and to the continuance of his father's ministers in office, became ruler in name and act at last. As if to seal his independence, he gave a banquet at Carlton House, at which Mrs. Fitzherbert, though invited, was to be seated according to her rank. "You know, Madam," said the Regent, "you have no place," and with that final cut the honest, victimized woman retired to Brighton, never to enter the Pavilion until the reign of William IV. Her villa, *mutatis mutandis*, is now the local Y.M.C.A.

The Regency was definitely established, with a change of ministers, in 1812, and the Prince Regent had access to funds. The Pavilion was due for another mood. Ruler of England he was now: should he not look homeward to the abbeys and spires? James Wyatt, arch-priest of the Gothic Revival,

was asked to draw up a scheme, and then died in an accident in 1813. The Regent eventually appointed John Nash, the designer of Regent's Park and Regent Street, who had been not unconnected with the investigation of Caroline. Nash, a congenial windbag but a genius, reverted to Repton's Indian design, on account of the overwhelming presence of the stables, and the tantalizing opportunity to surpass Repton and contrive a superlatively "picturesque" effect, a romance unique and unalterable. Perhaps too the India Bill of 1813, which gave the government control over the East India Company's commercial transactions, and abolished its monopoly of trade, served to remind the Prince of his old partiality. The first revisions were finished in 1818, the year of Repton's death. Repton, another rejected servant, wrote of "the time and contrivance wasted to produce plans although highly approved; yet . . . not infrequently thrown aside, and plans more expensive adopted in their stead." Poor dupe, he should have known what to expect.

The Prince Regent, even while commissioning new decorations, had other interests. His mother's death, in 1818, brought him Buckingham House, and this was to be reconstructed as the royal abode. George III died on the 29th of January, 1820, and kingly duties were thereafter his task. He was resolved, on any pretext, to divorce Caroline, and the wretched woman, who had lived on the Continent since 1814, arrived in England on the 4th of June. A month later a bill of divorcement on grounds of adultery was introduced in the House of Lords; the trial lasted until November, when charges were abandoned. George IV was crowned July 19th, 1821. His frantic Queen, barred from the coronation, at last liberated the monarch by her death a month later.

With the political Regency, not only does "The Prince Regent's Style" reach its zenith, but Regency style as historically conceived begins to disintegrate. The drawback of Thomas Hope's Roman functionalism, to the popular mind, was its purity, which did not allow expression. "Correctness" and individualism thus led to want of uniformity: antithetical motifs were combined for novelty's sake, and the onset of the Victorian mechanical composite was at hand.

But the Prince Regent and King was saved by the acumen of his caprice. As if to celebrate the ultimate in self-expression, to finish youthful defiance in one final tantrum before settling down to reign, the interior alterations of 1815-1818 became a kind of stampede that overrode the previous schemes with violent hooves. There was something almost merciless in these decorations (Figs. 1, 2). Dragons and griffons (Nos. 142, 152, 153) coiled and snarled from cornices and out of the flames of the fireplaces. False vistas into rose-clouded skies opened up the ceilings. Figures in niches (No. 170) gazed at the festivities and the Marchioness of Conyngham, who was hostess

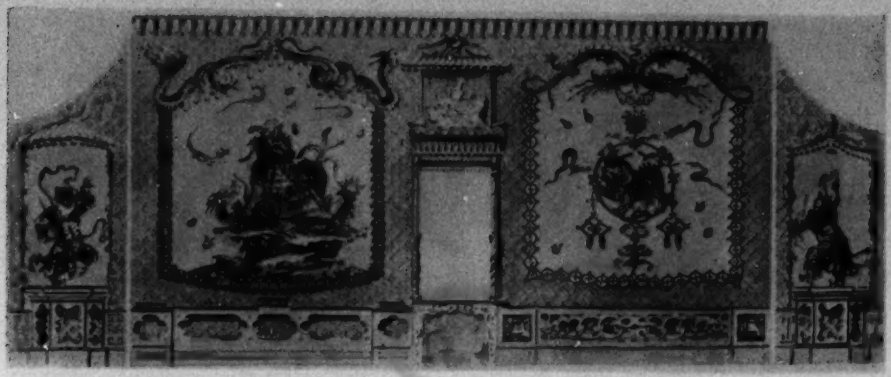

FIG. 1. PROPOSED DESIGN FOR THE WEST WALL OF THE MUSIC ROOM; watercolor, 1818-1819
By Frederick Crace (1779-1859); for the Royal Pavilion, Brighton
The Cooper Union Museum

FIG. 2. DESIGN FOR THE WEST WALL OF THE MUSIC ROOM; watercolor, 1818-1819
By Frederick Crace (1779-1859); for the Royal Pavilion, Brighton
The Cooper Union Museum

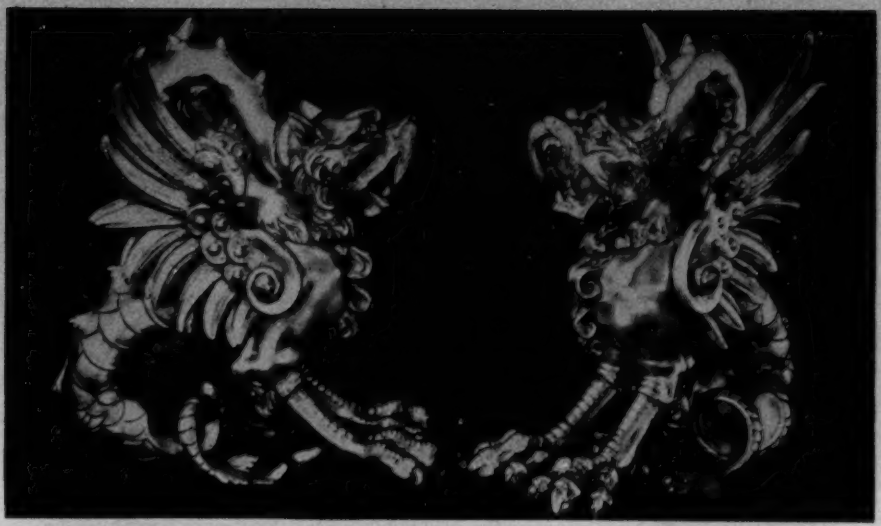

FIG. 3. PAIR OF DOORSTOPS; gilded metal
England, 1810-1830
Lent by H. Blairman and Sons, Ltd.

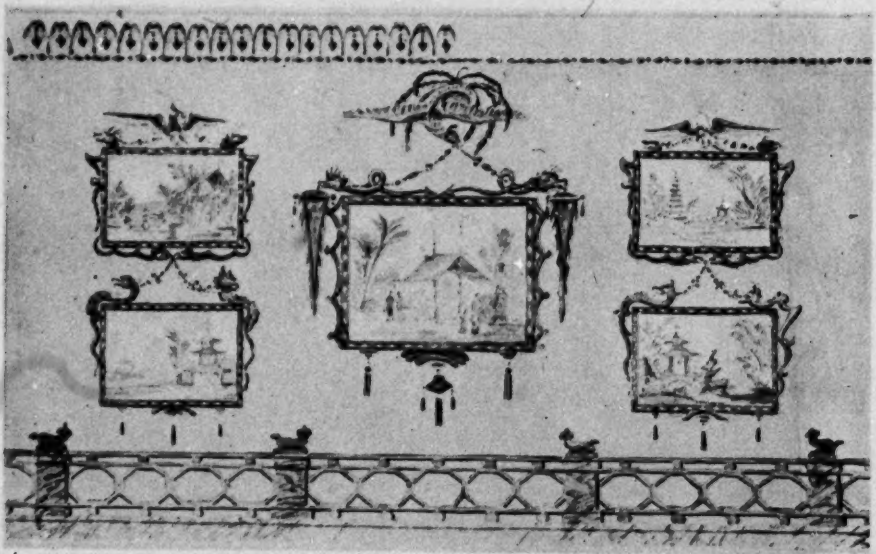

FIG. 4. DESIGN FOR A WALL IN THE YELLOW (NORTH) DRAWING ROOM; watercolor, 1818-1819
By Frederick Crace (1779-1859); for the Royal Pavilion, Brighton
The Cooper Union Museum

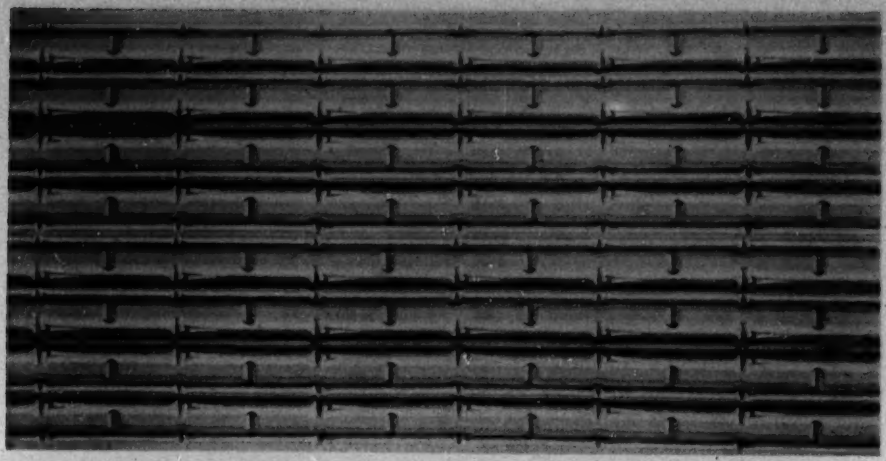

FIG. 5. WALLPAPER; double border, bamboo pattern
Probably designed by Frederick Crace (1779-1859); for the Royal Pavilion, Brighton
The Cooper Union Museum

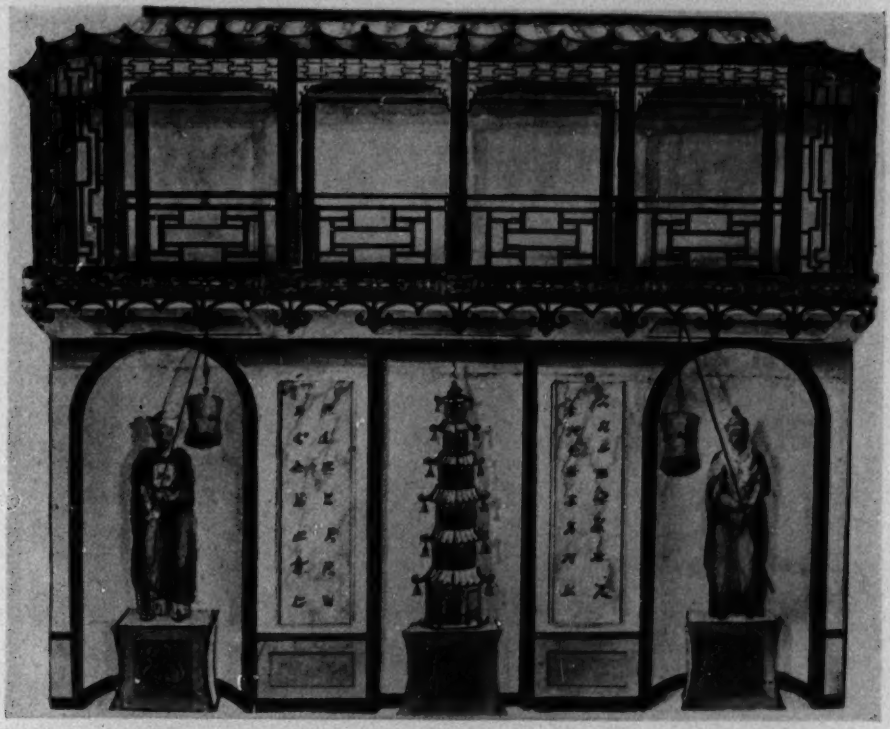

FIG. 6. PROPOSED DESIGN FOR THE CHINESE GALLERY; watercolor, 1815-1819
By Frederick Crace (1779-1859); for the Royal Pavilion, Brighton
The Cooper Union Museum

FIG. 7. ONE OF A PAIR OF CANDLESTICKS; porcelain, Barr, Flight and Barr
England, Worcester, 1807-1813
Lent by James A. Lewis and Son, Inc.

FIG. 8. ARMCHAIR; mahogany and brass
England, about 1810
Lent by Symons Galleries, Inc.

FIG. 9. CUP IN THE FORM OF A THISTLE; gold
Maker J.L., England, London, 1825
Lent by Berry-Hill, Inc.

FIG. 10. CRUET SET; glass, silver-gilt, spinel and turquoise
By John Bridges, England, London, 1820
Lent by A La Vieille Russie, Inc.

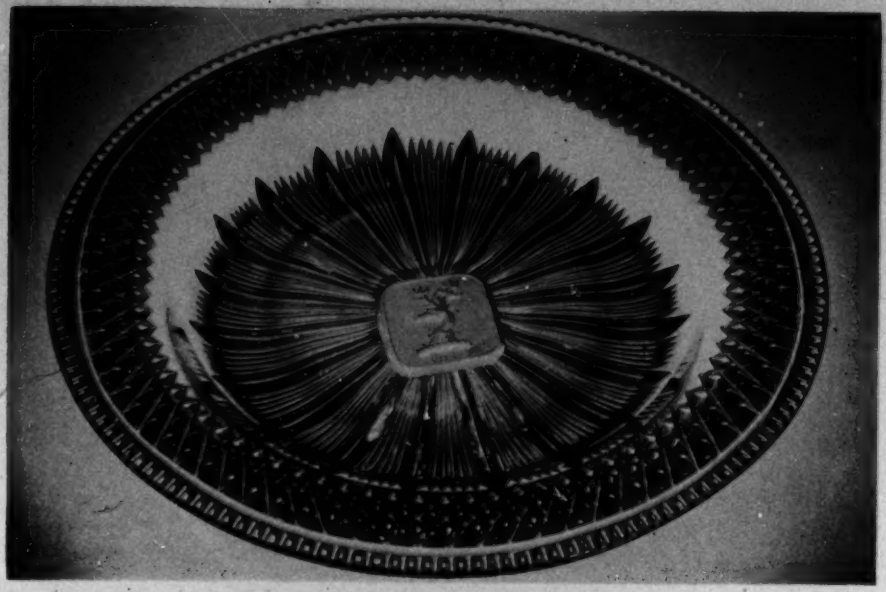

FIG. 11. DESSERT PLATE; lead glass, free-blown and cut
England, London, about 1821
Lent by the Corning Museum of Glass

FIG. 12. DRAGON COUCH; carved and gilded wood
England, about 1820
Lent by Mrs. Syrie Maugham

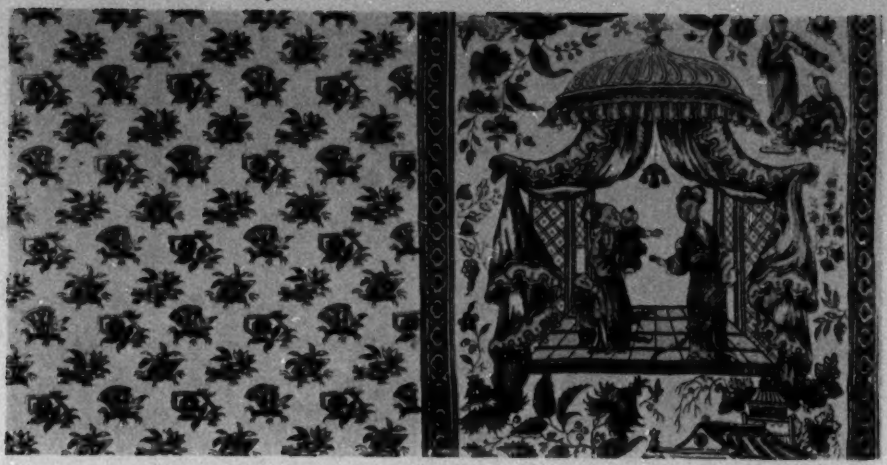

FIG. 13. GLAZED COTTON CHINTZ: chinoiserie motif
England, 1810-1820
The Cooper Union Museum

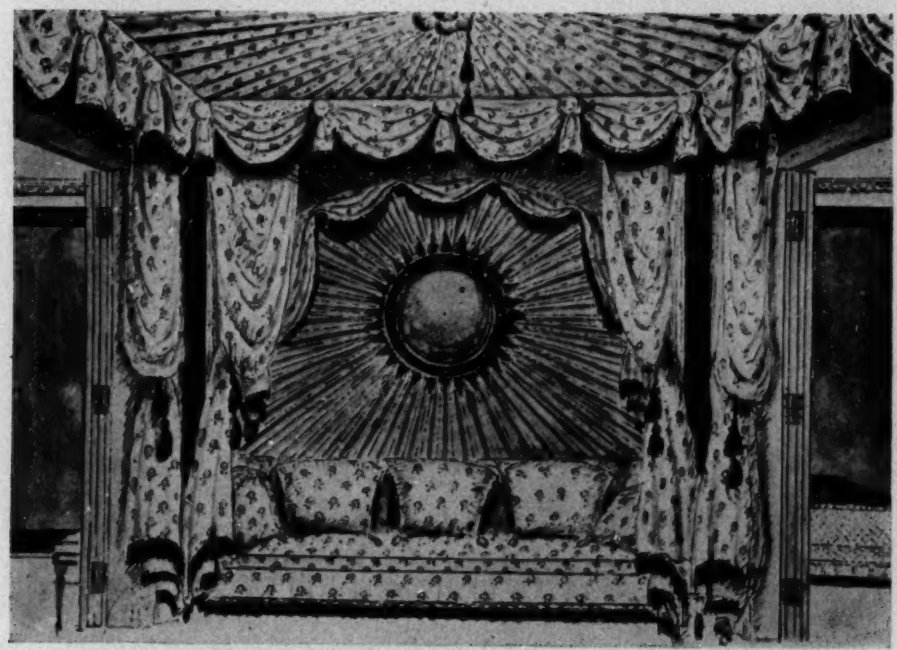

FIG. 14. DESIGN FOR AN ALCOVE; watercolor, 1815-1822
By Frederick Crace (1779-1859); for the Royal Pavilion, Brighton
The Cooper Union Museum

FIG. 15. CENTERPIECE: silver
By Paul Storr (1771-1844); England, London, 1814
Lent by S. J. Shrubsole

now. Gilt china (No. 59), gilt furniture, prisms and lustres falling from gilt standards scintillated, not in the gentle light of candles, but the white radiance of gas. From the window cornices silk draperies of fervent crimson fell to the carpeted floor. Lighting was massive (Fig. 15, No. 110): eight candelabra for the Banqueting Room cost five thousand pounds, and the great chandelier was more. Strange clocks (No. 133), thermometers, and weather gauges were everywhere. When a piece took the ruler's eye as a work that by its brilliance could hold its own in his Asiatic rhapsody, he purchased it, whether it might be boulle or ivory (No. 74), Louis XVI or Benares ware.

Between 1821 and 1824, the Pavilion saw its brightest years. The interior decorations were completed, the domes and minarets of the exterior sparkled and shone. The King was sixty, monarch at last, free of his family and his pestering encumbrances. He had responsibilities: his father's library of a hundred and twenty thousand volumes he gave to the nation, and after Christmas, 1824, returned to Windsor and the burgeoning pomp of Buckingham Palace. "The Prince Regent's Style" was near its end, for the Pavilion, traduced and satirized, had served its purpose. It was the only home the Prince could call truly his: French, Chinese and Indian, it was the sole habitation that did not bear memories of parental supremacy, dynastic obligation, and the powers and privileges that were somehow never his. Here he had a hearth, a toy with which he realized his fanciful impulses. And the style of the man and this singular building, that rests among the trees with the monstrous ethereality of a deformed butterfly, this Xanadu on the South Downs?

Out of the profusion, the overflow of affluence, came an aesthetic, the aesthetic of an individuality surrounded by his own taste and assisted by original professionals. The Prince Regent's tropical imagination lifted *chinoiserie* and the splendour of riches out of the supplemental and made them a principle. What rescues the silver of Paul Storr (Fig. 15, Nos. 107, 126, 157), the dragon couches (Fig. 12, No. 87), the mirrors (No. 83) and voluptuous trifles (Nos. 104, 116, 119, 120, 121) from vulgarity is the fastidiousness in regard to quality that was this royal builder's most royal trait. What structures might have covered England had he enjoyed raw power over men and materials, like Peter the Great, or the sacred will of Louis XIV, we can only speculate. No such prerogatives were his, even when King. Ambition, personal and architectural, was always inhibited by lack of funds, by constitutional obstacles, and by his own spasmodic liberalism. The role of a monarch was henceforward that of a paragon, not a prodigy.

Thackeray, the prig, sanctified the disapproval when he wrote of the fourth George, "I try and take him to pieces, and find silk stockings, padding, stays

. . . a star and blue ribbon . . . one of Truefitt's best nutty-brown wigs reeking with oil, a set of teeth and a huge black stock, under-waistcoats, more under-waistcoats, and then nothing. . . . He must have had an individuality: the dancing-master whom he emulated, nay, surpassed, the wig-maker who curled his toupee for him, the tailor who cut his coats, had that. But, about George, one can get at nothing actual."

How purblind and patronizing those words are! Were they true, would England restore to the Pavilion every summer a part of its gaiety and splendor? Would the palms and dragons, the mustard yellows and crimsons which reflect the sanguine disposition of that impatient man give refreshment and zest to dwellers in service flats and suburban developments? Would the art of interior decoration, which at its best is the exposition of personality in one's surroundings, turn back so eagerly to the daydream of that volatile sanctuary by the sea?

"The Prince Regent's Style" may serve as a memorial to the validity of uniform recklessness, to the gallantry that lies in folly that is heartfelt, and to the goodness of unwisdom, when unwisdom declares a holiday from expressionless duty, and leads us toward a distant kingdom where wish and self are one.

EVERETT P. LESLEY, JR. and WILLIAM OSMUN

THE DRAWINGS

For the Royal Pavilion by Frederick Crace (1779-1859)

THE INSPIRATION for the present exhibition is centered about a group of thirty-two designs for the interiors of the Royal Pavilion at Brighton, which the Museum now displays for the first time. They are a portion of a larger group of drawings acquired by the Museum in 1948. These drawings, originally contained in a series of folios, scrapbooks, and albums, comprise a cross-section of the work of the Crace family of English decorators, covering a period of about one hundred years of activity.

The designs, of which seventy-eight have been related to the Pavilion decorations, are important, not only for the special historical connections involved, but also because of the rather intimate insight they afford for the unfolding of design ideas in an exotic style by a firm of decorators during the actual planning and execution of what they must have considered their most important single commission.

The drawings fill a vital gap in our knowledge of the activities at the Pavilion during the several phases of its later development before it was finally resolved into that form now preserved best for us in the series of engravings and aquatints prepared by John Nash to commemorate the achievement. They also fill in the pictorial void in the evolution of a collaborative production known heretofore only through the careful records of expenditures and other related documents housed in various British archives, as well as in the accounts of the Crace establishment.

The firm of John Crace and Sons had executed commissions at the Pavilion as early as 1788, but were more actively occupied there between 1802 and 1804, when they supplied many articles of Chinese importation — furniture, porcelain, costumes, banners, models of Chinese junks, even Chinese tobacco and a Chinese razor! John Crace's son, Frederick, aged twenty-three in 1802, supervised much of the decoration at that time. From 1804 until 1815, during a period of comparative inactivity at the Pavilion, the Craces were occupied elsewhere. Their return dates from the time of the extensive remodeling of the structure under Nash, begun in 1815. The Museum's drawings reflect, for the most part, the work on the interiors from that date until the completion of the decoration in 1822.

This later phase of the activity of Crace and Sons was principally the responsibility of Frederick Crace and can be dated between October 1815 and October 1822. He was concerned with the decoration of most of the rooms on the ground floor: The Music Room, the Chinese Gallery, the South (Blue) Drawing-room, as well as portions of the Saloon, the Entrance Hall, the King's Apartments, and undoubtedly included work on the upper floor.

The name of a second decorator, Robert Jones, is also significant in any consideration of the activity at the Pavilion during the new alterations and extensions. He was associated with Crace from 1817 to 1822, and the decoration of the Banqueting Room, the North (Yellow) Drawing-room, and sections of the Saloon, Entrance Hall, and the King's Apartments are attributed to his genius.

There seems certainly to have been a clearly understood definition of responsibilities by Crace and Jones and, although it is more than conceivable that they collaborated frequently during various aspects of the work in hand, both men were evidently on an equal footing and were paid separately.

Above all, the active personal interest of the Prince Regent in his "marine residence" overshadowed and influenced every detail of the work created there. From the beginning the decorative problem stimulated him. He was not to be satisfied any longer with the mere impression of the Chinese taste, as he had been earlier, both in the Chinese drawing-room at Carlton House,

completed by 1790, and at the Pavilion in 1803. Now he sought to have created, in terms of the trend toward the romantic and picturesque, more splendid and richer effects which would be completely personal and individualistic in their expression. To attain this end he consciously sought out those architects and designers who he believed could most easily free themselves of academic restraints. Humphry Repton's arguments, published in 1808, advocating the employment of designs of an Indian character for the Pavilion, certainly had their influence on the ideas eventually followed in the final schemes for the exterior. It is very probably true that only a lack of funds prevented the Prince from carrying out the Repton suggestions at that time. In 1812, when the Prince as Regent was once again able to afford further work on his favorite project, it is more than likely that he now hesitated before the formalism that restricted Repton, appointing James Wyatt (1746-1813) his Surveyor-General. Upon Wyatt's sudden death, he was succeeded by John Nash (1752-1835) who thus entered on the scene before any commitments had been made that might have inhibited his grandiose ideas.

In Frederick Crace and Robert Jones, the Prince Regent found as well a freedom entirely in accord with his own, and the Pavilion drawings appear to bear this out eloquently. To the Prince, as a kind of impresario, it was essential that in his choice of architect and decorators he discover abilities sympathetic enough to understand and bring into being those ideas which had so captured his imagination.

Of the Cooper Union Museum drawings, the larger number is rendered in watercolor, and a smaller group in pencil. In execution at least two distinctive hands can be recognized: one, an artist, whom we shall name Anonymous Designer I, exhibits a sensitive draughtsmanship, delicate and refined in the use of his media, and much taken up with a delight in small and very intricate detail, creating a rich fabric woven of motifs of Chinese, Indian, and Moorish suggestion. Along with this interest in detail, however, the definition of the wall space is always considered and respected, and no attempt ever made to alter the existing structure. The recurrent symmetrical arrangements of doors flanking mantelpiece are always adhered to, the designs more often accentuating rather than limiting or disguising the effect.

The other artist, to be designated here as our Anonymous Designer II, is much less interested in skillful rendering techniques and precise detail, but somewhat more concerned with unusual effects of texture and color, with a tendency toward the use of marbleized surfaces and trellis-work patterns in gay abandon. Motifs borrowed from the Orient are adapted to his own needs in a completely free and unusual manner, creating an entirely individual style. Problems of false perspective especially attract him. By this means,

and counteracting the more conservative approach of his colleague, he alters his wall surfaces constantly to achieve asymmetrical effects, or employs various painter's tricks of illusion more effectively to reduce the restraints presented by the solid material of the structure.

How far Frederick Crace's direct influence can be indicated, or whether he can be identified with either of these designer-draughtsmen, are still open questions. It is more probable that these designs present us with varying solutions by at least two artists working under his supervision.

The most impressive series of the Crace designs – certainly the most dazzling – are the seven drawings intended for the decoration of the Music Room of the Pavilion. They include the projects which were executed by 1822, showing the panels of Chinese scenes designed by Crace and carried out by Lambelet. By our Designer I, the drawings reveal in all their original freshness the idea of a legendary China, as first presented to the eyes of the Prince Regent for his approval. The crimsons and yellows of the panels, the blue-greens of the backgrounds, and the lilac-colored dadoes, all combine for the richness of the effect. These designs (Fig. 2, No. 5) were closely adhered to in the room as executed, with the exception of the mantelpiece and other details.

There is an elevation for the north wall, (No. 3), as executed, with the organ *in situ* (constructed and installed by Lincoln in 1818); designs for the south wall, (Nos. 4, 7) as completed; and three schemes for the east wall with suggestions for window treatments, the design on exhibition displaying fluted and festooned drapery in light blue, pink, and yellow, held in place by writhing serpents (No. 10). Some idea of the brilliant impression created in terms of the color and design detail of the Music Room wall decoration is conveyed perhaps by the reproduction of a portion of the north wall (No. 6) on the cover of this catalogue.

Of special interest are the proposed schemes for the walls of this room, (Fig. 1, Nos. 7, 8, 9), by the same hand, revealing the love of small-scale detail so typical of this artist's style. Although less startling, and slightly more formal than the accepted designs, there is a harmony of pattern and color in them that would make a decision between the two projects difficult from our standpoint.

The marble and ormolu mantelpiece (Nos. 26, 27) for the Music Room, now in the Chinese Dining Room at Buckingham Palace, designed by Robert Jones and carried out by Sir Richard Westmacott (1775-1856) and Benjamin Lewis Vulliamy (1780-1854), is represented by two drawings – one intimately related to the accepted scheme. In this instance Jones was working for Crace and was probably paid directly by him for this particular design.

The Corridor, or Chinese Gallery, (No. 1), was one of the first alterations

made by Nash in 1815, and was completed, together with the cast-iron staircases at each end, in that year. Frederick Crace's composition shows the Gallery in perspective with its enframement of trellis-work, presenting the design of a section of the coved ceiling with an oblong stained glass panel against a pink background. The niches of the Gallery, with their oft-described mandarin figures in place, are rendered in pencil outline. This drawing by Designer I was closely followed in the area as executed. A proposed design for the same section (Fig. 6, No. 2) in the hand and manner of Designer II, replaces the coved section of the ceiling with a projecting gallery supported on columns. In this design — one of great charm and decided originality — we see again the artist's "signature" in his liberal use of trellis-work, and tablets with "Chinese" characters.

A design proposed for the Entrance Hall (No. 18), also by Designer II, exhibits a wall elevation with doorways flanking a large central composition of a framed opening revealing a painted sky, with foreground foliage. A somewhat smaller opening, also with sky indications, is placed high above the left doorway, breaking the symmetry of the construction. The walls themselves are painted in imitation of stonework, and the stone frame of the central opening, with its indication of cast shadows, add to the unusual illusionistic effect.

A design for a wall of the Yellow (North) Drawing-room (Fig. 4, No. 11), dating about 1817-1818, gives us a lively impression of the decoration as executed — a decoration which was completely altered in 1821. The drawing represents a series of framed pictures in the Chinese style, combined with various embellishments of banners, dragons, and birds, set against a vivid yellow background. The painted Chinese fret railing in lilac, with its series of Chinese dogs, and the gay cornice design, complete the scheme. Very probably by our Designer I, this drawing is one of the very few representations in color of this phase of the decoration for this room, the engraving in the Nash volume being reproduced in outline only.

The seemingly endless panorama of Pavilion designs which issued from the hands of Frederick Crace and his assistants deserves further study. A portion of the drawings are ideas proposed for sections of the Pavilion as yet unidentified; and it is hoped that future research will uncover clues to the names of our anonymous designers. In any event, the series of drawings in this collection, a monument to a great decorating house, afford us a provocative pictorial impression of the activity at the Pavilion during its most energetic phase of princely inspiration.

E. Maurice Bloch

CATALOGUE

(The numbers set in parentheses after the descriptions of the objects refer to the owners of the objects, as shown in the list of Contributors to the Exhibition on page 24.)

DESIGNS FOR THE ROYAL PAVILION

1. Acc. no. 1948-40-5. Design for the Chinese Gallery; 1815-1818, altered 1822 (4)
2. Acc. no. 1948-40-6. Proposed design for the Chinese Gallery; 1815-1819 (4)
3. Acc. no. 1948-40-7. Design for the north wall of the Music Room; 1818-1819; executed, with slight differences in detail, in 1822 (4)
4. Acc. no. 1948-40-8. Design for the south wall of the Music Room; 1818-1819; executed 1822 (4)
5. Acc. no. 1948-40-9 A, B. Design for the west wall of the Music Room; 1818-1819; executed 1822 (4)
6. Acc. no. 1948-40-10. Design for a portion of the north wall of the Music Room; 1818-1819, executed 1822 (4)
7. Acc. no. 1948-40-11. Proposed design for the south wall of the Music Room; 1818-1819; not executed (4)
8. Acc. no. 1948-40-13. Proposed design for the west wall of the Music Room; 1818-1819; not executed (4)
9. Acc. no. 1948-40-14. Proposed design for the west wall of the Music Room; 1818-1819; not executed (4)
10. Acc. no. 1948-40-15. Decoration for the east wall of the Music Room; 1818-1819; not executed (4)
11. Acc. no. 1948-40-18. Design for a wall in the Yellow (North) Drawing Room; 1817-1818, executed 1818-1819 (4)
12. Acc. no. 1948-40-25 A, B. Design for the decoration of the Saloon; about 1817-1818, executed about 1817-1818 (4)
13. Acc. no. 1948-40-26. Design for an alcove; 1815-1822 (4)
14. Acc. no. 1948-40-27. Proposed design for the Banqueting Room; 1815-1822; not executed (4)
15. Acc. no. 1948-40-29. Design for wall decoration; 1815-1822; probably not executed (4)
16. Acc. no. 1948-40-33. Design for wall decoration; 1815-1822; not executed (4)
17. Acc. no. 1948-40-34. Design for wall decoration; 1815-1822; not executed (4)
18. Acc. no. 1948-40-38. Proposed design for the Entrance Hall; 1815-1822; not executed (4)
19. Acc. no. 1948-40-52. Design for an interior; 1815-1822; not executed (4)
20. Acc. nos. 1948-40-53, 54, 55. Three designs for wall decorations; 1815-1822 (4)
21. Acc. no. 1948-40-63. Design for wall decoration; 1815-1822 (4)
22. Acc. no. 1948-40-64. Design for wall decoration; 1815-1822 (4)
23. Acc. no. 1948-40-65. Design for wall decoration; 1815-1822; probably not executed (4)
24. Acc. no. 1948-40-67. Design for a window alcove; 1815-1822; not executed (4)
25. Acc. no. 1948-40-71. Design for a ceiling decoration, probably for the Entrance Hall; 1815-1822; probably not executed (4)
26. Acc. no. 1948-40-73. Design for the mantelpiece in the Music Room; 1818-1819; executed, with slight alterations, by Sir Richard Westmacott and B. L. Vulliamy (4)
27. Acc. no. 1948-40-74. Design for the mantelpiece on the west side of the Music Room; 1818-1819; executed, with slight alterations, by Sir Richard Westmacott and B. L. Vulliamy (4)
28. Acc. no. 1948-40-75. Design for a vase on a pedestal; 1815-1822; now in the Chinese Dining Room, Buckingham Palace (4)
29. Acc. no. 1948-40-89. Design for a glass panel for the coved ceiling of the Music Room; 1818-1819 (4)
30. Acc. no. 1948-40-90. Design for a fabric, probably for a floor covering; 1815-1822; not executed (4)

DRAWING, PRINTS AND BOOKS

31. Drawing, watercolor; "House of Frederick Crace & Son, 14 Wigmore Street, Cavendish Square," by Thomas Hosmer Shepherd (active 1817-1840); England, London, about 1827-1840 (4)
32. Engraving; Pass-ticket to Westminster Abbey for the Coronation of George IV; England, London, 1820 (4)
33. Engraving; Pass-ticket for the procession, Coronation of George IV; England, London, 1820 (4)
34. Etching; "The Royal Pavilion, Brighton: Steine view, east front," by John Bruce; England, about 1830 (4)
35. Etching, aquatint; "The Royal Pavilion, Brighton: east front," by Thomas Sutherland (born about 1785); England, 1821 (4)
36. Two etchings, aquatints, from "Oriental Scenery . . . from the drawings of Thomas Daniell" (1749-1840), England, London, 1795-1810; "The Chalees Satoon in the Fort of Allahabad on the River Jumna," and "The Jummah Musjed, Delhi" (4)
37. Book, "Designs for the Pavilion at Brighton . . . by H. Repton" (1752-1818), England, London, 1808 (4)
38. Book, "Illustrations of Her Majesty's Palace at Brighton . . . executed . . . under the superintendance of John Nash, Esq., Architect," by Edward Wedlake Brayley, England, London, 1838 (4)

MINIATURE

39. "The Prince Regent"; oil on porcelain; by Henry Bone (1755-1834) after Sir Thomas Lawrence; England, March, 1816 (25)

CERAMICS

40. Garniture of three vases; porcelain and gilt bronze; China and France; period of K'ang-hsi (1654-1722) and Louis XV (1715-1774) (6)
41. Flower bowl; porcelain and ormolu; China and France; period of K'ang-hsi (1654-1722) and Louis XV (1715-1774) (11)
42. Pair of vases; porcelain and ormolu; China and France; period of K'ang-hsi (1654-1722) and Louis XV (1715-1774) (11)
43. Bowl; porcelain and ormolu; China and France; period of K'ang-hsi (1654-1722) and Louis XV (1715-1774) (11)
44. Plate; earthenware; England, Davenport; about 1800 (31)
45. Seven pieces of a dinner service; porcelain; Stone, Coquerell et Le Gros; France, Paris; about 1800 (37)
46. Garniture of three vases; porcelain; England, Derby; about 1805 (37)
47. Plate; porcelain; Barr, Flight and Barr; England, Worcester; 1807-1813 (12)
48. Pair of candlesticks; porcelain; Barr, Flight and Barr; England, Worcester; 1807-1813 (18)
49. Pair of triple spill vases; porcelain; Barr, Flight and Barr; England, Worcester; about 1807-1813 (18)
50. Three pieces of a dessert service; porcelain; Barr, Flight and Barr; England, Worcester; 1807-1813 (27)
51. Pair of plates; porcelain; Barr, Flight and Barr; England, Worcester; 1807-1813 (30)
52. Pair of tassies and stands; porcelain; Spode; England, Stoke-upon-Trent; about 1810 (18)
53. Obelisk garniture; white earthenware; England, Leeds; about 1810 (19)
54. Pair of plates; earthenware; England, Newcastle; about 1810 (21)
55. Three pieces of a table service; "moonlight lustre" porcelain; Wedgwood; England, Etruria; about 1810 (21)
56. Pair of vases; porcelain; England, Derby; about 1810 (21)
57. Pair of jardinieres on stands; porcelain; England, Worcester; 1810-1820 (30)
58. Four pieces of a dessert service; porcelain; Chamberlain; England, Worcester; about 1810 (37)
59. Cabaret set; porcelain, with decoration by G. J. J. van Os (1782-1861); France, Sèvres; 1811-1812 (37)
60. Vase; porcelain; Chamberlain; England, Worcester; about 1815 (32)
61. Vase with cover; porcelain; Bloor; England, Derby; about 1820 (7)
62. Pair of perfume bottles; porcelain; France; about 1820 (36)
63. Garniture of three spill vases; porcelain; Spode; England, Stoke-upon-Trent; about 1820 (37)
64. Sugar bowl and plate; porcelain; Bloor; England, Derby; about 1825 (25)
65. Plate; porcelain; Bloor; England, Derby; about 1825 (25)
66. Set of four vases; porcelain; China, probably period of Chia Ch'ing, about 1820, or Tao-Kwang, about 1825 (15)
67. Vase with cover; porcelain; England; 1800-1830 (17)
68. Nine pieces of a coffee service; porcelain; Spode; England, Stoke-upon-Trent; 1810-1830 (25)
69. Four pieces of a dessert service; porcelain; Chamberlain; England, Worcester; about 1810 (37)
70. Pair of bell pulls; earthenware; Wedgwood; England, Etruria; about 1810-1815 (25)
71. Cup and saucer; porcelain; Flight, Barr and Barr; England, Worcester; 1813-1840 (25)
72. Dish; porcelain; Bloor; England, Worcester; 1815-1830 (25)

FURNITURE

73. Cabinet in the form of a hexagonal pagoda; wood and painted glass; Italy, Venice; late 18th century (35)
74. Chair; sandalwood veneered with incised ivory; India, Madras; about 1770; given to Queen Charlotte by George III in 1781, one of a set formerly in the Brighton Pavilion (29)
75. Pair of mirrors; gilded and lacquered wood with crystal studding; England; about 1790 (30)
76. Pair of pole screens; iron, brass and lacquered wood; England; about 1800 (11)
77. Pair of blackamoor torchères; papier-mâché, wood and gesso with gilt and polychrome finish; England; about 1800 (30)
78. Table; gilt and lacquered wood and porcelain; China, probably Canton, and England; about 1800 (36)
79. Pair of banquettes; wood; England; about 1800 (38)
80. Side table; rosewood with enamel insets, columnar supports in imitation patined bronze finish; England; 1800-1810 (7)
81. Couch; lacquered and painted wood and cane; England; about 1810 (8)
82. Pair of chairs; painted wood imitating bamboo; England; about 1810 (11)
83. Overmantel; gilded wood and gesso, with inserted painting, probably French; England; about 1800-1810 (11)
84. Chair; mahogony and brass; England; about 1810 (36)
85. Pair of bedposts; painted wood imitating bamboo; England; about 1810 (38)
86. Chair; bamboo and cane; England; about 1810 (38)
87. Couch; carved and gilded wood, with dragon's head; England; about 1820 (22)
88. Window cornice with pagoda top; black and gold lacquered wood; England; 1810-1820 (38)
89. Dressing stand with mirror; satinwood and ivory; marked on the back, "G. R. Pavilion"; England; 1820-1825 (17)

90. Circular tilt-top table; wood, papier-mâché and mother-of-pearl; England; 1820-1830 (7)
91. Pair of garden chairs; terracotta; England; 1800-1830 (38)

GLASS

92. Butter dish or cooler; lead glass, free-blown and cut; Ireland; about 1815 (5)
93. Port wineglass; lead glass, free-blown, cut and engraved; Apsley Pellatt, Falcon Glass Works; England, London, Southwark; about 1820; one of a set made for the Prince of Wales (5)
94. Dessert plate; lead glass, free-blown and cut, with opaque white cameo; Apsley Pellatt, Falcon Glass Works; England, London, Southwark; about 1821 (5)
95. *Garniture de cheminée;* cut glass with gilt bronze mounts; France; 1825-1830 (28)
96. Box; opaline lustred glass with gold decoration, brass monture; England, Bristol; 1800-1830 (1)
97. Pair of candelabra; cut crystal and chased ormolu; England, Bristol; 1800-1830 (1)
98. Pair of vases; diamond cut, bell shape; England; 1800-1830 (7)
99. Pair of flower vases; cut crystal with gilt bronze stands; France; 1800-1810 (28)
100. Pair of compotes; diamond-cut ruby glass with gilt bronze mounts; France; 1800-1830 (28)

JEWELRY, GOLD- AND SILVERSMITHS' WORK

101. Pair of tapersticks; silver; Paul Storr (1771-1844); England, London; 1797-1798 (26)
102. Standing cup; silver; Nicholas Hearndon (?); England, London; 1800-1801; with the arms of Frederick Augustus, Duke of York (1763-1827) (25)
103. Two pairs of fruit knives and forks; silver gilt; Mark Bock; England, London; 1800-1801 (26)
104. Snuff box; chased gold and enamel; France; about 1800 (39)
105. Candelabrum; silver and Sheffield plate; Matthew Boulton (1728-1809); England, Birmingham; 1804 (9)
106. Cup and cover; silver gilt; William Fountain; England, London; 1805-1806 (25)
107. Cup and cover; silver; Paul Storr (1771-1844); England, London; 1807 (34)
108. Replica of "the Warwick Vase"; silver-gilt; Ireland, Dublin; 1807-1820 (16)
109. Cup with cover; silver-gilt; Paul Storr (1771-1844); England, London; 1811 (11)
110. Centerpiece; silver; Paul Storr (1771-1844); England, London; 1814; given to George, Marquis of Huntley, by the Deputy Lieutenants of Aberdeenshire, 1813 (34)
111. Medal; the "Waterloo Medal"; bronze; Thomas Wyon (1792-1817); England, London; 1815 (25)
112. Commemorative medal; bronze; Thomas Wyon (1792-1817); England, London; 1815 (25)
113. Tray; Sheffield plate; England, Sheffield; about 1815 (25)
114. Pair of dessert spoons; silver-gilt; R. Garrard; England, London; 1815 (34)
115. Replica of "the Warwick Vase"; silver-gilt; Benjamin Smith (active 1821-1833); England, London; 1817 (16)
116. Watch; gold, enamel and pearls; England; 1819-1820 (25)
117. Seal case; silver-gilt with inset medal of George IV; Philip Rundell (active after 1770); England, London; 1820 (16)
118. Cruet set; glass, silver-gilt stand set with spinels and turquoise; John Bridges; England, London; 1820 (39)
119. Perfume box; bloodstone and gold; England; about 1820 (39)
120. Souvenir; blue enamel and diamonds; France; about 1820 (39)
121. Pendant and pair of earrings; coral and gold; England; 1820-1830 (2)
122. Dress sword; steel blade, leather scabbard, gold hilt and mounts; Prosser; England, London; 1823-1824 (2)
123. Pair of inkpots; silver-gilt; maker I.D./A.D.; England, London; 1824; used by the Marquess of Conyngham, Keeper of the Household to King George IV (16)
124. Cup in the form of a thistle; gold; maker J.L.; England, London; 1825; inscribed with "Nemo me impune lacessit," the motto of the Order of the Thistle (2)
125. Watch; varicolored gold; S. I. Tobias; England, Liverpool; 1824-1825 (25)
126. Sculptured group, "Adonis and Cupid"; silver-gilt; Paul Storr (1771-1844); England, London; 1827 (16)
127. Brooch in the form of a butterfly; gold, diamonds and pearl; probably France; 1800-1820 (39)
128. Demitasse; gold, enamel and pearls; probably France; 1800-1820 (39)
129. Buckle watch; gold, enamel and paste; attributed to William Illbury (died 1851); England, London; about 1830 (2)
130. Box and cover; tortoiseshell piqué with gold, and mounted with silver-gilt; probably England; early 19th century (25)
131. Seal; gold, turquoise, amethyst and rock crystal; probably France; 1800-1830 (39)

DECORATIVE ACCESSORIES, METALWORK

132. Incense burner, *Koro;* cloisonné enamel; China; Ch'ien-lung (1736-1795) (30)
133. Clock; carved ivory and porcelain; works by Francis Shuttleworth; England, Salisbury, and India; 1780 (30)
134. Fish bowl; enamel; China, probably Canton; early 18th century (30)
135. Figurine; glazed terracotta and ormolu; China and France; period of Louis XV (1715-1774) (11)
136. Candlestick in the form of an obelisk; tôle and silver; probably Italy; about 1800 (19)
137. Pair of wall brackets; gilded and gessoed wood; France or Italy; about 1800 (20)

138. Pair of candelabra; gilt bronze and crystal; France or England; about 1800 (28)
139. Pair of candelabra; gilt and patined bronze and porphyry; France; about 1800 (28)
140. Clock; ormolu, alabaster and Derby porcelain; by Benjamin Vulliamy (1775-1820); England, London; about 1806 (37)
141. Pair of candelabra; black and gilded bronze; probably France; 1800-1810 (28)
142. Pair of wall brackets; gilded and patined bronze; England or France; 1800-1810 (28)
143. Pair of epergnes; cartonnage; France; about 1810 (20)
144. Chandelier; ormolu; Austria, Vienna; about 1810 (28)
145. Pair of lamps; tôle; probably France; about 1810 (38)
146. Pair of carved sphinxes; wood; provenance unknown; about 1800-1815 (8)
147. Pair of candelabra; wood and crystal; England; 1800-1820 (17)
148. Pair of wall brackets; gilded wood; probably France; about 1810 (27)
149. Pair of candlesticks; bronze and ormolu; England; about 1810 (36)
150. Tray; tôle; England; about 1810 (36)
151. Pair of candlesticks; ormolu; England; about 1810-1820 (27)
152. Pair of doorstops in the form of griffons; gilded metal; England; 1818-1822 (3)
153. Fender; gilt bronze; probably designed by Frederick Crace (1779-1859); England, London; 1818-1822 (3)
154. Pair of wall brackets; papier-mâché; England; about 1820 (27)
155. Pair of vases; jasper; Russia, Ekaterinburg; about 1820 (39)
156. Writing set; wood and papier-mâché; England, Brighton (?); 1820-1830 (3)
157. Candelabrum; silver-gilt and bronze; Paul Storr (1771-1844); England, London; 1814. Made for the Duke of Cumberland (33)
158. Figurine in the Chinese manner; tôle; provenance unknown; about 1820 (24)
159. Pair of figurines; tôle; Holland (?); about 1820 (38)
160. Candlestick; mother-of-pearl and gilt bronze; probably France; 1820-1830 (31)
161. Pair of sconces; enamelled metal; China, Canton; 1800-1830 (11)
162. Pair of candelabra; painted metal and porcelain; probably France; 1800-1830 (14)
163. Pair of candlesticks in the form of apes; brass; England or France; 1800-1830 (31)
164. Plate warmer; painted and gilded metal; probably Austria; 1800-1830 (14)
165. Paperweight; gilt bronze and stone; probably France; about 1830 (31)
166. Inkstand; ormolu and marble; England; early 19th century (1)
167. Figure groups of Pan, nymphs and a putto; ormolu and bronze; France; early 19th century (6)
168. Pair of candelabra; porcelain and gilt bronze; France; early 19th century (6)
169. Pair of figures in the Chinese manner; glazed terracotta; probably France; date unknown (24)
170. Pair of figures; wood and polychrome lacquer; China; date unknown (31)
171. Tea-caddy in the form of a pagoda; mirrored glass and brass; date and provenance unknown (24)

TEXTILES

172. Buff and green striped moiré silk; France; period of Louis XVI (1774-1792) (11)
173. Yellow satin striped moiré, with ivory foliate border; France; period of Louis XVI (1774-1792) (11)
174. Sea-green taffeta; France; period of Louis XVI (1774-1792) (11)
175. Block printed cotton with scenes of the death of Nelson and an allegory of Britain mourning; England; 1806 (4)
176. Rug or wall hanging; wool and silk; France; about 1810 (10)
177. Glazed cotton chintz with scattered floral *chinoiserie* motif; England; 1810-1820 (4)
178. Glazed cotton chintz with stylized classical motifs; England; 1810-1820 (4)
179. Memorial print of the trial of Queen Caroline; cotton, copper-plate printed; England; 1820 (13)
180. Memorial print of the Coronation of King George IV; copper-plate printed cotton; England; 1821 (13)
181. Glazed cotton chintz; floral pattern with bamboo trellis; England; about 1820 (24)
182. Striped blue satin and woven silk with *chinoiserie* pattern; France; about 1820 (24)
183. Tan toile with printed *chinoiserie* pattern in rose and brown; England or France; about 1830 (24)
184. Glazed cotton chintz; floral pattern, stripes and caryatides; England; 1800-1830 (4)

WALLPAPERS

185. "Paysage Indien"; scenic wallpaper; by Joseph Dufour (1752-1827); France, Paris; 1815 (23)
186. Double border; probably designed by Frederick Crace (1779-1859); England; 1815-1820 (4)
187. Bamboo pattern; probably designed by Frederick Crace (1779-1859); England; 1815-1820 (4)
188. Dragon pattern; probably designed by Frederick Crace (1779-1859); England; about 1822; (4)
189. Arcuated repeat pattern; probably designed by Frederick Crace (1779-1859); England; 1925 (4)
190. Tan bamboo lattice pattern on green ground; probably designed by Frederick Crace (1779-1859); England; 1951 (4)
191. Gold rosette pattern on claret ground; probably designed by Frederick Crace (1779-1859); England; 1952 (4)

THE PRINCE REGENT'S STYLE

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